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MEDIA GUIDE

Interrelating
TEXT • TRANSPARENCIES
RECORDS • WORKSHEETS

Voices^{IN} LITERATURE, LANGUAGE, AND COMPOSITION ²

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MEDIA GUIDE

Interrelating
TEXT • TRANSPARENCIES
RECORDS • WORKSHEETS

Voices^{IN} LITERATURE, LANGUAGE, AND COMPOSITION ²

MEDIA GUIDE PROGRAM
by H. Russell Hill

GINN AND COMPANY
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INTRODUCTION

The MEDIA GUIDE suggests a new approach to the teaching of English—an approach designed to meet the needs of students unwilling to work with and listen to the “English” the schools provide for them. Out of school they cope successfully with the flood of words and ideas coming to them in a variety of forms from all sides. Television, radio, films, advertising of all kinds, magazines, books, newspapers, posters: all contribute to the world of language in which these students live. Many students have become so saturated with the words and ideas of mass media that they have simply tuned out the words and ideas of the textbook and the lecture platform. They reject traditional literacy in a world that increasingly values a new kind of literacy.

The MEDIA GUIDE suggests ways of reaching your students through the use of all the media in the VOICES program—records, transparencies, text—to help lead students into reading, discussion, and writing.

The media approach for VOICES, Book 2, consists of:

VOICES—a text containing thirty-six lessons interrelating literature, language, and composition.

TEACHERS’ NOTEBOOK—a step-by-step guide for the VOICES text, suggesting ways of teaching each lesson. The NOTEBOOK also lists supplementary films and suggests additional activities.

TRANSPARENCIES—forty-four transparencies (in two Flipatran volumes) designed either to illustrate VOICES concepts or to supplement concepts initiated in VOICES. Fourteen text lessons and four Focus on Spelling lessons have been chosen for development in this medium. Teaching Guide: Printed as an integral part of the transparency program for easy reference, this teaching guide provides step-by-step instructions for the use of each transparency.

RECORDS—six 33 1/3 rpm records, consisting primarily of readings and dramatizations of the literary or reading selections but also including “teaching lessons,” presenting such topics as student speeches and listening skills. Teaching Guide: Printed on the sleeves of the individual records for easy reference, the Teaching Guide provides step-by-step guidelines for the use of each record.

The final record side, Lesson on Listening, is a special record not related to any particular lesson and is thus not treated in the MEDIA GUIDE; however, complete instructions for its use and for its accompanying worksheet will be found in the Teaching Guide for the RECORDS.

MEDIA WORKSHEETS—a booklet of worksheets designed to help the student respond individually to the ideas taught by the transparencies and, where appropriate, by the records. Students may use MEDIA WORKSHEETS either as a year-long notebook or as individual assignments to hand in. The Introduction is a special feature not related to any particular text lesson, record, or transparency but meant rather as a warm-up to the kinds of language experience students will be encountering throughout the year. It is recommended especially for the first few days of school.

The MEDIA GUIDE is not intended as a substitute for the three teaching guides listed above—the TEACHERS' NOTEBOOK, the Teaching Guide for TRANSPARENCIES, and the Teaching Guide for RECORDS. Rather the MEDIA GUIDE outlines a complete teaching sequence for each lesson, manipulating the various media to take advantage of their respective purposes in the teaching of the lesson. For those lessons not supplemented by records or transparencies, the MEDIA GUIDE suggests ways for (teachers and) students to prepare and use creatively various media: tape recorders, overhead projectors, cameras.

The MEDIA GUIDE is organized so that if you are using only the records or only the transparencies with the text you will not be inconvenienced. A quick look at the table of contents will tell you the kind of media that accompanies a lesson. In the case of lessons that have both transparencies and records (Lessons 1, 8, 15, 17, and 29), follow the regular Order of Materials, omitting the steps for any material that is not available to you.

LESSON 1

FEVER DREAM

PURPOSE OF THE LESSON

To teach the importance of emphasis in speaking and writing; to introduce the “generative” sentence in writing and to provide a reminder of the concept of verisimilitude in literature.

ORDER OF MATERIALS

VOICES text, pp. 1–9 (and TEACHERS’ NOTEBOOK, pp. 18–19)
TRANSPARENCIES, Volume 1, Transparency Lesson 1
MEDIA WORKSHEETS, p. 41
VOICES text, p. 9
RECORDS, Record 1, Side A
MEDIA WORKSHEETS, p. 7

RATIONALE

The VOICES text introduces the concept of “generating sentences.” The transparency lesson provides additional practice in this, prior to the text practices. The record uses further selections to introduce the concept of verisimilitude, or believability, in literature.

PRESENTATION

- | | |
|--------------------------|--|
| 1. Text, p. 1 | 1. Teach FORESTUDY, story, and FOLLOW-UP as far as Practice 1. |
| 2. Transparency Lesson 1 | 2. Follow suggestions in the Teaching Guide for Transparency Lesson 1, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 9 | 3. Teach the remainder of FOLLOW-UP through end of lesson. |
| 4. Record 1, Side A | 4. Follow suggestions in the Teaching Guide for Record 1, Side A, which includes instructions for MEDIA WORKSHEETS. |

LESSON 2

THE NEW KID

PURPOSE OF THE LESSON

To teach the successful techniques of group discussion; to teach close reading of a story concentrating attention on setting, character, and theme.

RATIONALE

Students are presented with the rules of group discussion and given the reasons for observing them. This should prove helpful in all phases of classroom intercommunication and valuable for group meetings in the community at large. Students are questioned about the story so they can determine how well they read and see the ways in which the author subtly supplies details about setting, character, and theme—information which adds extra dimensions of interest for the alert reader. In the creative activity below, students will concentrate on details seen through the eye of the camera.

CREATE YOUR OWN MEDIA

CAMERA AND TRANSPARENCIES

Ask students to try to create a story on film by focusing on details rather than trying to show everything that is going on. For instance, the class might decide ahead of time that they will tell a story by letting the camera follow only the feet or only the faces of those in a process of work or play.

The class might want to try filming pieces of a story similar to “The New Kid” by concentrating the camera only on the hands of the various boys. Thus there would be shots of hands holding rye bread and apple-sauce, holding a bat, punching a fist into a catcher’s mitt, cupped for shouting, dropping a ball, clenched into fists for fighting, etc. The individualized hands could be made to tell the whole story.

On the overhead projector, show the class how to write camera directions for each scene of the entire sequence they plan to film. Be sure they write out careful instructions, step by step, for every action, before they begin to make the film.

TRANSPARENCIES AND TAPE RECORDER

After the class has read and discussed the subject of holding a discussion, page 12 of the text, ask a student to go to the overhead projector and, with the help of the class, write a list of Dos and Don'ts in columns under the title "Group Discussion" on a blank transparency.

After this has been completed to your satisfaction, have another student go to the overhead projector and mask out the Do column, leaving only the Don't column showing on the screen. Have some of the students prepare for a taping of an "addled discussion" in which all the rules for smoothness and efficiency of group discussion are broken. The more the students "ham it up," the livelier and (hopefully) funnier the tape will be.

LESSON 3

A DAY'S WAIT

PURPOSE OF THE LESSON

To teach some medical terminology which will help students understand the story; to emphasize the importance of choosing language carefully, to avoid misunderstandings.

RATIONALE

The story illustrates the results of a breakdown in communication. The work with derivations, in the creative activities, is designed to give students some new ideas about word formation and usage. The comparison of literary styles illustrates how authors of previous eras chose language that was familiar to their readers.

CREATE YOUR OWN MEDIA

TRANSPARENCIES

Announce that you're going to ask students to make a "Do-It-Yourself Hospital Kit."

On a clear transparency, write the root neur- "nerve." Then ask the class to suggest words which use this root; list their suggestions as suffixes next to the root on the same transparency. If the going is slow at first, you might suggest a few yourself: -algia, pain; -itis, inflammation; ologist, an expert; -osis, a disorder; -otic, a person with a disorder.

When ideas give out, you might try other roots and other affixes. Popular ones are; psych, soul; derm, skin.

From this exercise, you might be able to introduce the idea of the history of the language and why it might be important for those who are going to be doctors to study Latin and Greek.

You might ask the class to suggest complaints and cures and have a dictionary squad check up on all the verbal possibilities.

To extend the lesson to subject areas other than medicine, you might ask students who have scientific interests to suggest words which they think might be derived from Latin and Greek roots. A separate transparency could be allotted for separate sciences such as geology, astronomy, etc.

TRANSPARENCIES

Prepare three transparencies: On the first, write:

1. 90 years' difference! Can you tell which passage was written in 1843 and which in 1933?

On the second, transcribe a sentence from "A Day's Wait" (p. 26) by Hemingway:

2. He was shivering, his face was white, and he walked slowly as though it ached to move.
"What's the matter, Schatz?"

On the third, transcribe a sentence from "The Gold Bug" by Edgar Allan Poe:

3. His countenance was pale even to ghastliness, and his deep-set eyes glared with unnatural lustre. After some inquiries respecting his health

After students have guessed which was written first, ask them to discuss the reasons for their choice. You may want to put the transparencies back on the screen to prove debatable points of style.

You may extend the knowledge students gain about style from this analysis by asking them to write their own passages, saying the same thing or describing the same subject in old-fashioned and modern style.

LESSON 4

A HIGH DIVE

PURPOSE OF THE LESSON

To teach an awareness of the differences between British and American English.

ORDER OF MATERIALS

MEDIA WORKSHEETS, p. 43
TRANSPARENCIES, Volume 1, Transparency Lesson 4
VOICES text, pp. 31–38 (and TEACHERS' NOTEBOOK, pp. 28–29)

RATIONALE

The transparency lesson provides an interesting introduction to the text lesson. In addition, MEDIA WORKSHEETS provides a short writing practice that should serve as a good reminder of the differences between British and American English prior to the reading of the text story, which uses a number of British expressions.

PRESENTATION

- | | |
|--------------------------|--|
| 1. Transparency Lesson 4 | 1. Follow suggestions in the Teaching Guide for Transparency Lesson 4, which includes instructions for MEDIA WORKSHEETS. |
| 2. Text, p. 31 | 2. Teach FORESTUDY, story, and FOLLOW-UP. |

LESSON 5

THE HEART OF A HUNTER

PURPOSE OF THE LESSON

To review the concept of coordination; to teach the concept of subordination with an understanding of the function of subordinate clauses in the complex sentence, emphasizing the inequality of the subordinate clause in relation to the main clause.

ORDER OF MATERIALS

VOICES text, pp. 43–50 (and TEACHERS' NOTEBOOK, pp. 30–34)
TRANSPARENCIES, Volume 1, Transparency Lesson 5
MEDIA WORKSHEETS, p. 45
VOICES text, pp. 51–53

RATIONALE

The VOICES text quickly reviews the concept of coordination and introduces the concept of subordination. The transparency lesson will enable you to establish the meanings of four classes of subordinators before the students begin using them in Practice 1. In this way the function of the subordinate clause should be clearer.

PRESENTATION

- | | |
|--------------------------|--|
| 1. Text, p. 43 | 1. Teach FORESTUDY, story, and FOLLOW-UP as far as Practice 1. |
| 2. Transparency Lesson 5 | 2. Follow suggestions in the Teaching Guide for Transparency Lesson 5, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 51 | 3. Teach the remainder of FOLLOW-UP through end of lesson. |

LESSON 6

GOD TO THE ANTS

PURPOSE OF THE LESSON

To teach the use of the comma; to illustrate the importance of point of view and show how it affects characterization.

RATIONALE

The student is shown how commas clarify meaning in written communication. The exercises in role-playing encourage students to use what they have learned about point of view.

CREATE YOUR OWN MEDIA

TAPE RECORDER

As an exercise in point of view, have the students pretend to be inhabitants of the two anthills described in “God to the Ants,” starting on page 56 of the text. As Joan makes each improvement in the living arrangements of the colony, have the individual ant-students comment and react to what has been done. There could be as many different types of ants as there are people: some who grumble about “modern improvements” and yearn for the good old days when there were no highways or glass roofs; some who anticipate the end of the world because of the sudden spate of “miracles”; some who plan tax programs and zoning laws and other administrative procedures in accordance with the new “municipal improvements”; and some who wax poetic over the changes in living which have come to pass. After the students “get going” with various roles, have them tape-record a dramatic presentation of the ant colony with clear-cut portraits of all of its “inhabitants.”

CAMERA

As an extension of the above exercise in point of view, have the students create a film in which the entire plot is seen from the point of view of a child, a cockroach, a fish, a baby, or whatever focus of interest has emerged during the class discussion.

LESSON 7

THE UNPOPULAR PASSENGER

PURPOSE OF THE LESSON

To develop keen sensory impressions as a source of descriptive power in sentences; to organize description in a general-to-specific fashion, utilizing a “zoom-in” writing technique.

ORDER OF MATERIALS

*VOICES text, pp. 65–71 (and TEACHERS’ NOTEBOOK, pp. 38–39)
TRANSPARENCIES, Volume 1, Transparency Lesson 7
MEDIA WORKSHEETS, p. 47
VOICES text, pp. 71–72

RATIONALE

Getting students to “see” the items they describe is often the key to getting good writing results. The transparency lesson and MEDIA WORKSHEETS, through the use of graphics and photos, provide practice in “seeing” and writing before the students embark on writing Practice 1 in the text.

PRESENTATION

- | | |
|--------------------------|--|
| 1. Text, p. 65 | 1. Teach FORESTUDY, story, and FOLLOW-UP as far as Practice 1. |
| 2. Transparency Lesson 7 | 2. Follow suggestions in the Teaching Guide for Transparency Lesson 7, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 71 | 3. Teach the remainder of FOLLOW-UP through end of lesson. |

LESSON 8

POETRY OF THE CITY

PURPOSE OF THE LESSON	The title, “Poetry of the City,” suggests the purpose: to provide a pleasant listening and reading experience dealing with poems about cities and city life; to provide writing practice in expressing feelings about similar experiences, concentrating on writing devices such as “echo” words.
ORDER OF MATERIALS	RECORDS, Record 1, Side B (Band 1) MEDIA WORKSHEETS, p. 9 VOICES text, pp. 77–85 (and TEACHERS’ NOTEBOOK, pp. 40–41) MEDIA WORKSHEETS, p. 51 TRANSPARENCIES, Volume 1, Transparency Lesson 8
RATIONALE	The record helps to blend sounds of the city with the reading of some of the poems presented in the text. In addition several other poems are presented to broaden the scope of the lesson. Then, actual sounds on the record provide a practice for the student as he attempts to write about them. The transparency lesson provides examples of one technique for writing about sounds, the “echoic” word. Thus, the student begins with a record that blends poetry into these sounds, goes to the text for a lesson on poetry that deals with the sounds and sights of the city, and then proceeds to a transparency lesson that provides a specific writing technique in describing with “sound words.” The movement from one medium to another will keep the students interested, a task often difficult when poetry is introduced to reluctant students.
PRESENTATION	<div><div><div>1. Record 1, Side B (Band 1)</div><div>2. Text, p. 77</div><div>3. Transparency Lesson 8</div></div><div><div>1. Follow suggestions in the Teaching Guide for Record 1, Side B (Band 1), which includes instructions for MEDIA WORKSHEETS.</div><div>2. Teach entire lesson.</div><div>3. Follow suggestions in the Teaching Guide for Transparency Lesson 8, which includes instructions for MEDIA WORKSHEETS.</div></div></div>

LESSON 9

THE FIVE-DOLLAR BILL

PURPOSE OF THE LESSON

To increase students' critical judgment of television by asking them to evaluate the shows they usually watch, as well as the TV drama presented in the text; to teach some of the technical jargon used in producing television shows; to have the students make a film from the drama they have read in the text.

RATIONALE

By asking students to examine their likes and dislikes in television programs, it is hoped that they will become more discriminating in their viewing habits. Making a film of a TV drama should give them a better idea of the nature of the medium and contribute to this objective.

CREATE YOUR OWN MEDIA

CAMERA AND TRANSPARENCIES

Using a five-dollar bill as the unifying motif, have the class concoct a story showing the bill changing hands as it passes through as many different kinds of lives as the class can conceive. For instance, the sequence might open with a man laboring in a horse stable and being paid at the end of the day with a five-dollar bill. It changes hands as he buys groceries on the way home. The grocery-store owner is robbed by thieves who are also gamblers. They lose the five-dollar bill at the racetrack where it is paid to a man who is cleaning the stables and is, of course, the same man we saw in the beginning of the film, bringing the story full circle back to the opening scene.

The class should map out their own sequence, listing the various scenes on the overhead projector as the story builds. You may also use the overhead to demonstrate how camera directions are written. The class should write out detailed directions for all of the camera shots before the filming is begun.

TAPE RECORDER AND TRANSPARENCIES

Have a class discussion about the various kinds of television shows available to viewers and ask a member of the class to list them on a

blank transparency during the course of the discussion. With the list on the screen, ask another student to use the microphone to conduct man-on-the-street interviews with various members of the class, asking them about their preferences in television viewing and the reasons behind their choices. He might also ask questions about the kinds of programs which are least popular with members of the class. This should lead to the same kind of critical analysis of television programming as is found in the text on page 87 and should reinforce the habit of objective evaluation of TV fare.

LESSON 10

LOVE IS KIND OF FRAGILE

PURPOSE OF THE LESSON

To teach the concept of tone, how it is used and what it achieves; to examine the function of metaphor and its relationship to tone.

RATIONALE

This study should increase the student's awareness of language and how it reveals tone, a writer's attitude toward his subject.

CREATE YOUR OWN MEDIA

TRANSPARENCIES

Project "The Walk did an abrupt column left" on the screen. Ask the class what "comparison" (2a, Practice 2, p. 117) is being made or implied. Have a student jot down all suggestions. Once a list has been compiled, have class title the columns, X imagery (or X metaphor) and Y imagery (or Y metaphor).

Ask what basis the author might have for comparing romance with military maneuvers. When students have drawn enough parallels, send them on a word hunt for "proof." Students should work in teams of three to four, each team hunting for words relating to one half of the comparison. (If time is running short, assign specific pages to specific teams.) Have an able student circulate among the groups and compile a master list. Project this list, consisting of two-columns—romantic language and military language—on the screen (An example is given below.) Allow all students to explain why they chose certain terms.

Use the columns of words as an opportunity for oral recitation. Have students come to the project and explain the relationships between columns, pointing to word pairs as they explain what the author is trying to get across.

If time permits, project this popular saying: "All's fair in love and war." Explain that this is a cliché, an expression which has been used for so long that it is now a household phrase.

Example:

Column A

LOVE

ROMANTIC SPELL

SIGHED

COOL BLUE EYES...DELICIOUS

SWOON

LIKE A CARESS

FLUTY TONES

DREAMY AND BRIGHT-EYED

Column B

DEVOURED

CRUSHED

SORROW

OVERTAKE

ON COURSE

GUARD

ABRUPT COLUMN LEFT

SWITCHED TACTICS

CIVIL

BELLIGERENTLY

FIST FIGHTS

SETBACK

LIVE DANGEROUSLY

HEROICS

MARCHED BRAVELY

GRIMLY

All's fair in love and war.

TRANSPARENCIES

Ask students to bring in records or lyrics which have teen age love as their main theme. Play them or have students write down catchy phrases from them which include comparisons. Have two or three students compile master lists of the most colorful metaphorical language. Gradually work toward a focus on those which deal with battle or stress.

Place the most vivid metaphor on the projector, drawing columns for the words compared. Ask the students to free-associate, jotting down the words which they connect most quickly with each column (romance vs. trouble, etc.). You may want to use the following sentence as a "title" for your transparency: "All's fair in love and war." When a list (of five-ten entries in each column) has been compiled, ask the class what an author might be trying to prove by comparing love and battle. Point to as many exaggerated pairings as possible.

When the students have discussed relationships, have them compose original sentences, using the word combinations from the transparencies.

LESSON 11

THRILLS, CHILLS, SPILLS AND BILLS

PURPOSE OF THE LESSON

To acquaint the student with the relationship of written language to the spoken language.

ORDER OF MATERIALS

VOICES text, pp. 121–138 (and TEACHERS' NOTEBOOK, pp. 54–56)
RECORDS, Record 1, Side B (Band 2)

RATIONALE

The text lesson provides a good story about the subjects of speed and danger, while pointing out the attempts in the essay to mimic the spoken language. Stress, pitch, and juncture are discussed, as the students attempt to find written keys to a clear understanding of Jack Douglas' presentation. A natural follow-up is a record of Jack Douglas actually reading his essay. The nuances in spoken style that typify Douglas the comedy writer will become apparent to the students as they follow along in their text.

PRESENTATION

- | | |
|------------------------------------|--|
| 1. Text, p. 121 | 1. Teach FORESTUDY, selection, and FOLLOW-UP. |
| 2. Record 1,
Side B
(Band 2) | 2. Follow suggestions in the Teaching Guide for Record 1, Side B
(Band 2). There is no worksheet for this record. |

LESSON 12

POETRY IN SONG

PURPOSE OF THE LESSON	To explore the various aspects of this question: What makes a good song-poem?
ORDER OF MATERIALS	VOICES text, pp. 131–145 (and TEACHERS’ NOTEBOOK, pp. 58–62) RECORDS, Record 2, Side A
RATIONALE	The Teaching Guide for this record stated that “ ‘Poetry in Song’ without the song is only half a loaf.” For this reason it is desirable to supplement the VOICES text with records. Record 2, Side A, will help you to fulfill that need. Because most of the songs on this record are to be found in the text, it’s probably best if you have your students work first in the text, discussing the songs before playing them. The record narration contains much of the explanatory material found in Lesson 12; thus the students can easily follow along in their texts, comparing the lyrics that they are reading to the version that is sung, recognizing the importance of the blend of melody, style, “beat,” and arrangement.
PRESENTATION	<ol style="list-style-type: none">1. Text, p. 1312. Record 2, Side A <ol style="list-style-type: none">1. Teach FORESTUDY, selections, and FOLLOW-UP.2. Follow suggestions in the Teaching Guide for Record 2, Side A. There is no worksheet for this record.

LESSON 13

READING

PURPOSE OF THE LESSON

To teach students how to gather information by skim-reading printed material.

RATIONALE

Students can make more efficient use of their study time if they know how to skim texts and other material for the information they need. In the creative activities, students are shown that by applying the principles of skim-reading to listening, they can also become more efficient listeners.

CREATE YOUR OWN MEDIA

TAPE RECORDER AND TRANSPARENCIES

It is almost as important to train students to “skim” with their ears while listening to speeches and conversation as it is to teach them to skim with their eyes while reading the printed page. The purpose of this exercise is to give students practice in selecting important words and phrases while listening.

Before the class meets, tape some passages which would be of interest to your students; or you may prefer to use the two passages provided below—one of which emphasizes plot; the other, character.

Before playing the tape for the students, explain that you want them to write, on a sheet of paper, only the most important words they hear—words which seem to carry the most meaning, even though they may not know what the entire passage is going to be about.

Work on only one selection at a time. When the students have finished writing down all the major words they can remember, ask one of them to go to the overhead projector and copy down, at the class’s dictation, all the words offered.

Ask students, with this list before them, to write a paragraph which describes all the essential details of what they have heard.

When they have finished writing, play the tape again so that each student can compare what he has written with the original account. Discuss items which have been omitted to see whether or not they are important. If the item is NOT important, the class should be praised for

omitting it. If the item IS important, check back to see if the students can discover why it was “forgotten.”

To extend the discussion, ask them how this skill might be useful to them (1) in the classroom, (2) in the ordinary conversation, (3) when listening to radio and TV speeches.

Finally, connect the listening activity with the reading process described under the title Skimming, on page 147 of the text.

Powhatan, the Indian chief, sat before the fire on a flat rock covered with a great robe made of raccoon skins. On both sides of him sat young men with their heads and shoulders painted red. Behind them stood two rows of women decorated with white bird feathers in their hair. Some of them had great chains of white beads around their necks. All were quiet and tense.

At the entrance of Captain John Smith, the Indians gave a great shout. Some warriors untied his wrists and the queen brought him water to wash his hands while another woman brought him a bunch of feathers to use as a towel to dry them.

Then the Indians held a long conference concerning Captain Smith and what to do with him. In the end, two great stones were brought forth and placed before Powhatan. Then the warriors dragged John Smith to the stones and laid his head upon them, preparing to beat out his brains with their clubs. But Pocahontas, the King’s dearest daughter, whose prayers had not succeeded in stopping them, took John Smith’s head in her arms and laid her own head upon his to save him from death. When Emperor Powhatan saw this, he decided to allow Captain John Smith to live. The warriors were unhappy about this decision and grumbled, but Powhatan explained to them that Captain Smith could make them hatchets, bells, beads and copper, for he was skilled at these occupations.

—Adapted from The General History by John Smith

The baron had only one child, a frail and fragile daughter. The neighbors assured him that no child was her equal for beauty in all Germany. She was raised with great care by two maiden aunts who were skilled in all branches of knowledge necessary to the education of a fine, young, aristocratic lady. By the time she was eighteen, she could embroider, read (without great difficulty), and even had some skill in writing. She could sign her own name without missing a letter, and with such big, round letters that her aunts could read it without putting on their glasses. She was also well versed in dancing and could play the harp and the guitar and she knew all the tender ballads and songs which were popular in her day.

—Adapted from “The Specter Bridegroom” by Washington Irving

LESSON 14

SPORT'S WORST TRAGEDY

PURPOSE OF THE LESSON

To show and discuss the way people behave in a crisis; to write about this behavior in the style of a newspaper article.

RATIONALE

Reading about and discussing tragedy will give students a chance to study extremes of human behavior. Such a study will also provide subject matter for compositions in the style of a newspaper article and for the news stories that students will write in the creative activities.

CREATE YOUR OWN MEDIA

TRANSPARENCIES AND TAPE RECORDER

Ask a student to go to the overhead projector and jot down notes from a class discussion concerning various ways a newspaper might handle the news story about "Sport's Worst Tragedy." There are portions of news reports in the story itself, as well as eyewitness accounts from interviews which may be used to spark the discussion.

After the students have suggested as many different ways of reporting the story as they can think of, ask each student to choose the point of view which most appeals to him from the list and to jot down words, phrases, sentences, paragraphs to be used as notes in preparation for recording a full-blown news story on tape. Before the final taping you may wish to review the material and suggestions about news reporting on page 168 of the text.

TAPE RECORDER AND TRANSPARENCIES

Using the three different tragedies—San Francisco, Titanic, and Watts—on pages 157–160 of the text, ask students to prepare imaginative news reports from any vantage point which seems interesting and fitting to the particular story chosen. Ask some of the students to tape their news stories. After each playback, ask the student whose story has been heard to go to the overhead projector and, with the help of the class, compose a suitable banner headline for his story.

LESSON 15

SUNRISE ON THE RIGHT

PURPOSE OF THE LESSON	To provide supplementary information about the Spanish heritage of English; to help students to recognize the structure of a story.						
ORDER OF MATERIALS	VOICES text, pp. 175–183 (and TEACHERS’ NOTEBOOK, p. 70) *RECORDS, Record 2, Side B TRANSPARENCIES, Volume 1, Transparency Lesson 15 MEDIA WORKSHEETS, p. 55						
RATIONALE	The record will provide the slow reader with a chance to share in the excitement as suspense builds in this action story. It will also provide subtle help in word-attack skills. The transparency carries the lesson further in the appreciation of what other languages have contributed to English.						
PRESENTATION	<table><tr><td>1. Text, p. 175</td><td>1. Teach FORESTUDY, story, and FOLLOW-UP.</td></tr><tr><td>2. Record 2, Side B</td><td>2. Follow suggestions in the Teaching Guide for Record 2, Side B. There is no worksheet for this record.</td></tr><tr><td>3. Transparency Lesson 15</td><td>3. Follow suggestions in the Teaching Guide for Transparency Lesson 15, which includes instructions for MEDIA WORKSHEETS.</td></tr></table>	1. Text, p. 175	1. Teach FORESTUDY, story, and FOLLOW-UP.	2. Record 2, Side B	2. Follow suggestions in the Teaching Guide for Record 2, Side B. There is no worksheet for this record.	3. Transparency Lesson 15	3. Follow suggestions in the Teaching Guide for Transparency Lesson 15, which includes instructions for MEDIA WORKSHEETS.
1. Text, p. 175	1. Teach FORESTUDY, story, and FOLLOW-UP.						
2. Record 2, Side B	2. Follow suggestions in the Teaching Guide for Record 2, Side B. There is no worksheet for this record.						
3. Transparency Lesson 15	3. Follow suggestions in the Teaching Guide for Transparency Lesson 15, which includes instructions for MEDIA WORKSHEETS.						

**Option:* The record may be used as a “read-along” as the story is read in the text.

LESSON 16

THE TELL-TALE HEART

PURPOSE OF THE LESSON

To teach the emotional effect of language; to teach plot structure: crisis, climax, rising action.

ORDER OF MATERIALS

VOICES text, pp. 185–192 (and TEACHERS' NOTEBOOK, pp. 72–73)
*RECORDS, Record 3, Side A
VOICES text, pp. 193–195

RATIONALE

The text discussion of the emotional effect of a story is a good preparation for the exciting reading on the record. The record also provides a reinforcement for the final practices in the text.

PRESENTATION

- | | |
|---------------------|---|
| 1. Text, p. 185 | 1. Teach FORESTUDY, story, and FOLLOW-UP through Practice 2. |
| 2. Record 3, Side A | 2. Follow suggestions in the Teaching Guide for Record 3, Side A.
There is no worksheet for this record. |
| 3. Text, p. 193 | 3. Teach remainder of lesson. |

**Option:* The record may be played at the same time as the students read the story in the text.

LESSON 17

MICHAEL EGERTON

PURPOSE OF THE LESSON

To teach the student reader to draw sound conclusions from inferences found in reading; to teach the student writer to back up judgment words with factual details in a logical order.

ORDER OF MATERIALS

*VOICES text, pp. 197–204 (and TEACHERS’ NOTEBOOK, pp. 74–76)
RECORDS, Record 3, Side B
VOICES text, pp. 204–206
TRANSPARENCIES, Volume 1, Transparency Lesson 17
MEDIA WORKSHEETS, p. 57
VOICES text, pp. 206–207

RATIONALE

The variety of media offered in this lesson will give you a chance to change the pace often during the lesson, keeping the students’ interest high. The record can be used as either a “read-along” or a follow-up to the discussion questions. The students return to the text for follow-up exercises. The transparency lesson introduced at this point will give students extra practice in supporting judgment words with factual statements. A practice exercise in identifying statements of opinion and facts in a brief essay in MEDIA WORKSHEETS prepares students to return to the text for the writing practice.

PRESENTATION

- | | |
|---------------------------|---|
| 1. Text, p. 197 | 1. Teach FORESTUDY and the story. |
| 2. Record 3, Side B | 2. Follow suggestions in the Teaching Guide for Record 3, Side B. There is no worksheet for this record. |
| 3. Text, p. 204 | 3. Teach the FOLLOW-UP through Practice 3. |
| 4. Transparency Lesson 17 | 4. Follow suggestions in the Teaching Guide for Transparency Lesson 17, which includes instructions for MEDIA WORKSHEETS. |
| 5. Text, p. 206 | 5. Teach the rest of the lesson beginning with Practice 4. |

**Option:* The record may be played as a “read-along” as the story is read in the text.

LESSON 18

THE MONSTER

PURPOSE OF THE LESSON

To teach the student the difference between general and specific ideas, coordinate and subordinate ideas; to review noun and adjective endings.

ORDER OF MATERIALS

VOICES text, pp. 209–216 (and TEACHERS' NOTEBOOK, pp. 78–79)
MEDIA WORKSHEETS, p. 59
TRANSPARENCIES, Volume 1, Transparency Lesson 18
VOICES text, pp. 216–217

RATIONALE

The students should have the experience of discussing the outlines in the text. Then the transparency lesson, specifically designed to preface Practice 6, provides practice in moving from a general to specific statement, offering outlines for a practice paragraph, which can be expanded during the subsequent text exercises.

PRESENTATION

- | | |
|---------------------------|---|
| 1. Text, p. 209 | 1. Teach FORESTUDY, selection, and FOLLOW-UP as far as Practice 6. |
| 2. Transparency Lesson 18 | 2. Follow suggestions in the Teaching Guide for Transparency Lesson 18, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 216 | 3. Teach the remainder of the lesson. |

LESSON 19

LEONARDO DA VINCI

PURPOSE OF THE LESSON

To teach sentence conciseness, using the appositive.

ORDER OF MATERIALS

TRANSPARENCIES, Volume 2, Transparency Lesson 19

MEDIA WORKSHEETS, p. 61

VOICES text, pp. 219–231 (and TEACHERS' NOTEBOOK, pp. 80–81)
(includes FOCUS ON PUNCTUATION)

RATIONALE

Students are introduced first to the idea of appositives in the transparencies because the transparencies' treatment is visual, concrete, and nongrammatical. The material in MEDIA WORKSHEETS is interrelated with the transparencies. Students completing these exercises will thus have a better foundation for tackling the presentation of the appositives in the FORESTUDY of the text.

PRESENTATION

1. Transparency Lesson 19
1. Follow suggestions in the Teaching Guide for Transparency Lesson 19, which includes instructions for MEDIA WORKSHEETS.
2. Text, p. 219
2. Teach FORESTUDY, selection, FOLLOW-UP, and FOCUS ON PUNCTUATION.

LESSON 20

THE SMILE

PURPOSE OF THE LESSON

To teach the idea of an underlying theme in communication; to provide, through reading and listening, a greater cultural awareness; to help the poor reader follow exchanges of dialog in reading.

ORDER OF MATERIALS

VOICES text, pp. 233–238 (and TEACHERS' NOTEBOOK, pp. 84–85)
RECORDS, Record 4, Side A (Band 1)
VOICES text, pp. 238–241

RATIONALE

The VOICES text introduces the Mona Lisa, providing discussion questions that center around the beauty of the painting, helping the student to come to an awareness of why this particular painting has captured viewers for so long. This sets the stage for the chilling Ray Bradbury story, “The Smile.” Because the story contains a great deal of dialog, poor readers may have difficulty keeping the speech of one character separate from another. The use of several speakers in the record can solve this problem for the poor reader. As he follows along in his text (only a few changes have been made to make the story read more smoothly), he can keep the dialog exchanges straight in his mind. As a result, he will enjoy the story more.

PRESENTATION

- | | |
|------------------------------------|--|
| 1. Text, p. 233 | 1. Teach FORESTUDY and story. <u>Note</u> : It is suggested that you play the record (below) <u>during</u> the class reading of the story. |
| 2. Record 4,
Side A
(Band 1) | 2. Follow suggestions in the Teaching Guide for Record 4, Side A (Band 1). There is no worksheet for this record. |
| 3. Text, p. 238 | 3. Teach FOLLOW-UP. |

LESSON 21

H*Y*M*A*N K*A*P*L*A*N, STUDENT OF ENGLISH

PURPOSE OF THE LESSON	To teach the difference between standard and nonstandard pronunciation of “problem” words; to provide practice in evaluating speeches; to re-view comparative and superlative forms.
ORDER OF MATERIALS	VOICES text, pp. 247–260 (and TEACHERS’ NOTEBOOK, pp. 89–91) MEDIA WORKSHEETS, p. 11 RECORDS, Record 4, Side A (Band 2) RECORDS, Record 4, Side B VOICES text, pp. 260–265
RATIONALE	The FORESTUDY of Lesson 21 presents material on pronunciation, using Hyman Kaplan as an example of someone whose pronunciation interferes with good communication. Record 4, Side A (Band 2) presents a lesson on pronunciation, providing a story containing several nonstandard pronunciations. MEDIA WORKSHEETS gives a list of these words so that students can check them off. Record 4, Side B, contains a number of student speeches, each one deficient in some way. MEDIA WORKSHEETS provides rating sheets so that your students can listen to these speeches, evaluate them, and perhaps avoid some of the pitfalls presented when they organize and give their own speeches as part of the text lesson.
PRESENTATION	<div><div><div>1. Text, p. 247</div><div>2. Record 4, Side A (Band 2) and Record 4, Side B</div><div>3. Text, p. 260</div></div><div><div>1. Teach FORESTUDY, story, and FOLLOW-UP as far as Planning a Talk.</div><div>2. Follow suggestions in the Teaching Guide for Record 4, Side A (Band 2), and Record 4, Side B, which includes instructions for MEDIA WORKSHEETS.</div><div>3. Teach the remainder of lesson, beginning with Planning a Talk.</div></div></div>

LESSON 22

THREE STUDENTS

PURPOSE OF THE LESSON

To motivate students to continue their education; to write a well-organized composition, using an outline.

RATIONALE

The creative activities, like the lesson, emphasize the importance of personal integrity in landing and holding a job. Since both activities extend discussion of the case studies in the text, they may be used at various points to reinforce the lesson.

CREATE YOUR OWN MEDIA

CAMERA

Using the information about Bob, Ken, and Leo in the text on pages 268–269, have students plan and carry out a filmed sequence, showing them in various situations (e.g., at home, at school, in conversation, at a meeting, etc.) emphasizing the differences in their characters. More ambitiously, the students might also project these three characters into the future, showing them later on in life at their jobs, at home, on vacation, and in other situations which will contrast their different ways of life.

TAPE RECORDER

Have a student, acting as a reporter, plan to interview Bob, Ken, and Leo on important issues such as their political beliefs, their tastes in sporting events, their philosophy about how people should run their lives, raise their children, etc. The three students acting the parts of Bob, Ken, and Leo should, of course, stay in character and emphasize the different characteristics suggested in the brief sketches in the text.

LESSON 23

GET BACK IN YOUR CAVE!

PURPOSE OF THE LESSON

To teach students to recognize some important rhetorical traps; to write a well-organized composition, using an outline.

RATIONALE

Students can become better judges of what they read and hear if they learn to recognize obvious rhetorical tricks like sweeping generalizations, name-calling, and ridicule. The creative activities, in support of the lesson, ask students to recreate situations in which sweeping generalizations might occur.

CREATE YOUR OWN MEDIA

TRANSPARENCIES AND TAPE RECORDER

Sweeping generalizations:

- All American children are brats.
- Negroes are shiftless.
- The French are artistic and undependable.
- The Germans have no sense of humor.
- The Irish drink too much.
- Swedes are stupid.
- Older sisters are a pain in the neck.
- Teachers make lousy wives.
- Never marry an orchestra leader.

Put as many of the above generalizations on a transparency as you care to use in class. Call on various students to describe the setting and character which would be appropriate for each piece of dialog. If there are students with a dramatic flair in your class, you might ask them to present the characterization in a tableau which builds up the final sweeping generalization.

Tape the finished product after the class has made suggestions in the script and helped to direct the forward motion of the skit. (This tape may be used, later, with other classes, asking them to identify the sweeping generalization, the type of character who would talk this way, and the setting in which the scene might take place.)

LESSON 24

THE CLOD

PURPOSE OF THE LESSON

To learn what distinguishes dramatic writing from other literary forms; to compare some common examples of standard and non-standard usage.

RATIONALE

If students understand that dramatic writing is more condensed than other prose, they will be able to read plays with greater understanding. The dramatic writing exercises, in the lesson and the creative activities, are designed to show students how this condensation is achieved. The discussion on non-standard usage explains what it is, why it is used in The Clod, and how it differs from standard speech.

CREATE YOUR OWN MEDIA

TAPE RECORDER

To give the students practice in writing dramatic dialog, ask them to prepare a skit of their own. This may be assigned to individuals or to the class together. For instance, they might try dramatizing a dinner-table conversation about adopting a stray puppy. This could include in the cast a grandmother, father, mother, sixteen-year-old daughter, and twelve-year-old son. The students should be given a free hand to develop the skit in any direction they please, the importance of the exercise being to provide a situation conducive to writing dramatic dialog in a natural, spontaneous way.

TAPE RECORDER AND TRANSPARENCIES

Have students prepare a dramatic dialog for specific situations involving historical or humorous aspects with which they are familiar. They will probably come up with their own ideas after you get them going with such examples as:

- a conversation between: David and Goliath
- a lion tamer and a lion
- a cleaning woman and the President

Using the overhead projector, you might have the entire class work together in developing dramatic dialog prior to its being taped.

LESSON 25

THE DIARY OF ANNE FRANK

PURPOSE OF THE LESSON

To teach autobiography as a means of gaining insight into the personality of the writer; as a teaching device that offers insight into the student's personality, provides practice in daily writing, and provides a purpose, audience, and stance for the student writer.

ORDER OF MATERIALS

VOICES text, pp. 297–308 (and TEACHERS' NOTEBOOK, pp. 100–102)
RECORDS, Record 5, Side A
MEDIA WORKSHEETS, p. 33
VOICES text, pp. 308–309

RATIONALE

The suggestions in the text for looking inside oneself to write autobiography should help motivate students to read the selection and to discuss it. Then the record and MEDIA WORKSHEETS extend the students' experiences with autobiography. This makes natural the culminating exercise in the text—that of writing autobiography.

PRESENTATION

- | | |
|---------------------|---|
| 1. Text, p. 297 | 1. Teach FORESTUDY, selection, and FOLLOW-UP as far as Writing Autobiography. |
| 2. Record 5, Side A | 2. Follow suggestions in the Teaching Guide for Record 5, Side A, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 308 | 3. Teach the remainder of the lesson. |

LESSON 26

THE QUEEN WHO EARNED HER CROWN

PURPOSE OF THE LESSON

To teach the use of specific action words in narrative/descriptive writing; to teach the student writer to vary sentence length by combining several short related sentences into a single longer sentence.

ORDER OF MATERIALS

VOICES text, pp. 311–320 (and TEACHERS' NOTEBOOK, pp. 104–105)
TRANSPARENCIES, Volume 2, Transparency Lesson 26
MEDIA WORKSHEETS, p. 63
VOICES text, pp. 320–321

RATIONALE

The transparency lesson occurs just before Practice 6 so that the technique, taught in the text, of combining short sentences into a single sentence can be reviewed in different media—transparencies with an accompanying worksheet—before the final writing assignment.

PRESENTATION

- | | |
|---------------------------|---|
| 1. Text, p. 311 | 1. Teach FORESTUDY, selection, and FOLLOW-UP as far as Practice 6. |
| 2. Transparency Lesson 20 | 2. Follow suggestions in the Teaching Guide for Transparency Lesson 26, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 320 | 3. Teach remainder of lesson. |

LESSON 27

A STRAWBERRY ICE-CREAM SODA

PURPOSE OF THE LESSON	To teach sentence expansion using a base clause and “expanding phrases”; to provide a step-by-step plan for organizing and completing a composition.
ORDER OF MATERIALS	VOICES text, pp. 323–324 (and TEACHERS’ NOTEBOOK, pp. 106–107) TRANSPARENCIES, Volume 2, Transparency Lesson 27 MEDIA WORKSHEETS, p. 65 VOICES text, pp. 324–333 TRANSPARENCIES, Volume 2, Transparency Lesson 27 MEDIA WORKSHEETS, p. 67 VOICES text, pp. 333–334
RATIONALE	The VOICES text FORESTUDY presents the concept of expanding sentences through the use of phrase expanders. The first half of the transparency lesson follows with some examples, using an overlay to show how short, choppy sentences can be combined into longer, smoother ones. Additional practice in MEDIA WORKSHEETS contains sentences drawn from the story the students will read when they return to the text. Following the story and the discussion questions, the text presents a step-by-step plan for organizing a composition. Stopping here, you can change the pace by moving to the second half of the transparency lesson. This review prepares the students for the essay assignment to follow in the text.
PRESENTATION	<div><div><div>1. Text, p. 323</div><div>2. Transparency Lesson 27</div><div>3. Text, p. 324</div><div>4. Transparency Lesson 27</div><div>5. Text, p. 333</div></div><div><div>1. Teach FORESTUDY.</div><div>2. Follow suggestions in the Teaching Guide for Transparency Lesson 27—Basic Steps 1–9 only. This includes instructions for MEDIA WORKSHEETS.</div><div>3. Teach story and FOLLOW-UP as far as Practice 2, Step 1.</div><div>4. Teach the remainder of the transparency lesson (Basic Steps 10–18). This includes instructions for MEDIA WORKSHEETS.</div><div>5. Complete the lesson.</div></div></div>

LESSON 28

A GAME OF CATCH

PURPOSE OF THE LESSON	To discover the underlying meaning of a story; to show how specific details on the surface of the story, seemingly unrelated to the underlying meaning, make it possible for this meaning to evolve.
ORDER OF MATERIALS	VOICES text, pp. 339–340 RECORDS, Record 5, Side B (Band 1) VOICES text, pp. 340–345
RATIONALE	This lesson starts with the FORESTUDY in the text to place the emphasis on the importance of specific details. The students are thus somewhat better prepared to understand the theme of the story as it evolves, simultaneously reading the story and hearing it read on the record. The work with the FORESTUDY and the reading, hearing, and discussing of the selection give the student a better foundation for the writing assignment suggested in the FOLLOW-UP.
PRESENTATION	
1. Text, p. 339	1. Teach FORESTUDY through Practice 2. (Practice 3 is optional to complete here or after the reading of the selection.)
2. Record 5, Side B (Band 1)	2. Follow suggestions in the Teaching Guide for Record 5, Side B (Band 1), which includes instructions for MEDIA WORKSHEETS. Note: It is suggested that the record be played as a “read-along” with the story (below).
3. Text, p. 340	3. Teach story and FOLLOW-UP.

LESSON 29

THE SNIPER

PURPOSE OF THE LESSON

To provide an exciting experience with a story containing a surprise ending; to teach student writers how to spot sentence fragments and how to avoid their use in writing.

ORDER OF MATERIALS

VOICES text, pp. 347–350 (and TEACHERS' NOTEBOOK, pp. 110–112)
RECORDS, Record 5, Side B (Band 2)
VOICES text, pp. 351–352
MEDIA WORKSHEETS, p. 69
TRANSPARENCIES, Volume 2, Transparency Lesson 29
VOICES text, pp. 352–353

RATIONALE

The background to the story provided in the FORESTUDY of Lesson 29 assures that the students will know what's going on when the story appears. Reading along with the recorded version will help the poor readers to enjoy the excitement of Liam O'Flaherty's surprise ending. It will also assure that the students can all discuss the FOLLOW-UP questions, no matter what their reading rate or comprehension. Following the story a transparency lesson provides a review. The transparencies concentrate on the ambiguities that occur when subordinate clauses are treated as sentence entities. The students are asked to be "language detectives" in the accompanying MEDIA WORKSHEETS, trying to figure out a combination of base clauses and modifying fragments.

PRESENTATION

- | | |
|------------------------------|---|
| 1. Text, p. 347 | 1. Teach FORESTUDY and story. (Note: It is suggested that the reading of the story be simultaneous with Step 2 below.) |
| 2. Record 5, Side B (Band 2) | 2. Follow suggestions in the Teaching Guide for Record 5, Side B (Band 2). There is no worksheet for this record. |
| 3. Text, p. 351 | 3. Teach FOLLOW-UP as far as Practice 4. |
| 4. Transparency Lesson 29 | 4. Follow suggestions in the Teaching Guide for Transparency Lesson 29, which includes instructions for MEDIA WORKSHEETS. |
| 5. Text, p. 352 | 5. Teach remainder of lesson. |

LESSON 30

ACCOUNTS SETTLED

PURPOSE OF THE LESSON

To discuss the difference between spoken and written language; to introduce students to the essentials of plot; to show a boy faced with the responsibilities of manhood.

RATIONALE

If students recognize that the animals in the story are characters, they will come to understand the importance of character to plot. In the creative activities, the comparison of animals and people should help students learn more about the nature of character.

CREATE YOUR OWN MEDIA

CAMERA AND TRANSPARENCIES

Have the students make a film showing that city-bred animals often seem to resemble man in both appearance and activities. The students should prepare a detailed shooting script before undertaking the actual camera work. This can be done as a group if you use the overhead projector to map out a series of scenes after the students have discussed the mood and goal of each scene.

Suggestions will be most valuable and stimulating if they come from the class; but, if the students are slow in making suggestions at first, you might mention some activities which are engaged in by both animals and people; for instance, you might draw a parallel between a cat's washing and preening herself after a meal and a woman's adjusting her hair and applying lipstick after her meal. The students could be challenged to prove the old adage that pets begin to look like their masters or vice versa, attempting a film in a humorous vein. Be sure that the mood and title of the film are thoroughly discussed and understood by the class before the filming begins.

TAPE RECORDER

Since Lesson 30 deals with dialect, ask the students to concoct a series of dramatic presentations on the tape recorder—situations for which they use appropriate speech styles. Some examples:

two teenage girls at a soda fountain

boy and girl at a school dance

cops and robbers or cowboys and Indians in standard situation

Beatles being presented medal by Queen Elizabeth

LESSON 31

HOW I GOT INTO SHOW BUSINESS

PURPOSE OF THE LESSON

To show how one person succeeded in life despite racial prejudice and physical handicaps; to discuss the relative importance of heredity and environment in the formation of personality.

RATIONALE

By learning how personalities are formed, students may come to understand themselves better and develop tolerance for others. To further these objectives, the creative activities stress the importance of environmental influences on personality.

CREATE YOUR OWN MEDIA

TAPE RECORDER AND TRANSPARENCIES

The following activity provides the student with the opportunity of playing the role of a parent. The general idea is to have a "roving reporter" ask questions about child-rearing of members of the class who must answer the questions from the parental point of view.

First, assign a student to go to the overhead projector and entitle a blank transparency "How to Raise Children." Explain to the class that specific questions are needed about schooling, marriage, divorce, numbers of children in a family, the working mother, unemployment, standard of living, etc., which might affect the children in the family. To gain momentum, you might refer to the Sammy Davis, Jr., story, asking what effect his early life might have had upon him. Be sure all items on the list are in the form of questions.

With the list on the screen, ask a member of the class to take the microphone of the tape recorder and pretend to be a man-on-the-street interviewer. If the cord is long enough, he can walk around the room interviewing students. Be sure that the members of the class who are interviewed give answers characteristic of parents rather than their own feelings. It is important to keep the questions and answers objective because of the potentially delicate or explosive topics.

TRANSPARENCIES

Ask one student to go to the overhead projector and write “Sammy Davis, Jr.,” as the title at the top of a blank transparency. Then ask him to divide the space below into two columns, one labeled Advantages and one labeled Disadvantages.

Ask the class to discuss one item after another from the autobiography to determine whether they consider it to have been a positive or negative influence in the life of the author. Some items might go into both columns; for instance, not having to go to school, or being a Negro are items which might be advantageous or disadvantageous.

Once the students have learned to think in terms of environmental influences on someone else’s life, they may better be able to think about their own lives more objectively.

CAMERA

When the class becomes familiar with the concept and importance of environmental influences, they might want to write a script and produce a film with this as a main theme.

LESSON 32

LOSS

PURPOSE OF THE LESSON

To teach three devices for separating run-together sentences.

ORDER OF MATERIALS

VOICES text, pp. 379–381 (and TEACHERS' NOTEBOOK, pp. 120–124)
MEDIA WORKSHEETS, p. 71
TRANSPARENCIES, Volume 2, Transparency Lesson 32
VOICES text, pp. 382–387

RATIONALE

The VOICES text presents the problem of run-together sentences, along with three devices for separating them. The transparency lesson and accompanying MEDIA WORKSHEETS provide additional practice in another medium, allowing you to change the classroom pace before proceeding to the text story and its discussion.

PRESENTATION

- | | |
|---------------------------|--|
| 1. Text, p. 379 | 1. Teach FORESTUDY. |
| 2. Transparency Lesson 32 | 2. Follow suggestions in the Teaching Guide, which includes instructions for MEDIA WORKSHEETS. |
| 3. Text, p. 382 | 3. Teach story and FOLLOW-UP. |

LESSON 33

HOW SOCRATES DIED

PURPOSE OF THE LESSON	To practice reading for speed and comprehension.
ORDER OF MATERIALS	VOICES text, pp. 391–398 (and TEACHERS’ NOTEBOOK, pp. 126–129) MEDIA WORKSHEETS, p. 73 TRANSPARENCIES, Volume 2, Transparency Lesson 33
RATIONALE	VOICES Lesson 33 provides some specific selections for speed and comprehension checks in reading. Transparency Lesson 33 provides additional practice. One of the biggest problems facing many reluctant learners is that when they do try to read an assignment, they find they cannot remember what they have read. The resultant frustration may result in their giving up completely. These transparencies, which emphasize reading for key words, show the student how he can, with intelligent skimming, increase his reading rate, retain or improve comprehension, and remember what’s been read. MEDIA WORKSHEETS gives comprehension checks.
PRESENTATION	
1. Text, p. 391	1. Teach FORESTUDY, selection, and FOLLOW-UP.
2. Transparency Lesson 33	2. Follow suggestions in the Teaching Guide for Transparency Lesson 33, which includes instructions for MEDIA WORKSHEETS.

LESSON 34

AESOP'S FABLES

PURPOSE OF THE LESSON

To teach the “fable” as a literary genre; to provide practice in drawing inferences from what is read.

ORDER OF MATERIALS

MEDIA WORKSHEETS, p. 35

*RECORDS, Record 6, Side A

VOICES text, pp. 382–387 (and TEACHERS' NOTEBOOK, pp. 130–134)

RATIONALE

Beginning with the record is particularly appropriate for the study of fables, as fables belong to an oral tradition. Then, after the students take up the text study of fables, they may return to the oral method by sharing with the class the fables they have written.

PRESENTATION

1. Record 6,
Side A

1. Follow suggestions in the Teaching Guide for Record 6, Side A, which includes instructions for MEDIA WORKSHEETS.

2. Text, p. 382

2. Teach FORESTUDY, selections, and FOLLOW-UP.

**Option:* Use the record as a follow-up to the text lesson, but preceding Practice 4, in which the students write their own fables.

LESSON 35

A SECRET FOR TWO

PURPOSE OF THE LESSON

To show that there are many French words in modern English; to review capitalization, punctuation, and spelling.

RATIONALE

A discussion of the French words in modern English will show students how one language can have a significant influence on another. In the creative activities, students are given a chance to explore further the central idea of the story—the relationship between man and animals.

CREATE YOUR OWN MEDIA

CAMERA

Ask the students to produce a documentary film to show the warm relationship between animals and man, the dominant idea of the story “A Secret for Two.” Whether in the country or city, animals contribute to the well-being of man in many different ways—from the all-important seeing-eye dog of the blind man to the employment of poodle-barbers and dog-walkers to the more subtle recreational contributions of horseback riding and zoos. In any environment there should be enough material to provide an interesting and varied film on the subject of animals and man working together.

TRANSPARENCIES

As a reversal of the usual punctuation exercise in which a sentence or paragraph is offered innocent of capitals and commas, make up some transparencies before class in which there is no text but only punctuation marks. For instance:

“ , .” , !

The class will probably enjoy filling in a passage suitable to the signaling punctuation.

LESSON 36

MY TEN DAYS IN THE FBI

PURPOSE OF THE LESSON

To study the limits of formal and informal language.

RATIONALE

Both the lesson and the creative activities require the students to review—consciously and unconsciously—many of the previous lessons. As the students discuss the appropriateness of formal and informal language, they will also consider tone, author's purpose, emotional appeals, audience, dialect, and standard/nonstandard usage.

CREATE YOUR OWN MEDIA

TRANSPARENCIES

Ask the students to skim through "My Ten Days in the FBI" beginning on page 416 and write down all the colorful phrases and figures of speech they can find.

Explain that slang and breezy expressions often have a highly pictorial aspect. Ask students to try to illustrate the various expressions they have written down, using stick figures or whatever kind of cartooning they feel is appropriate. As you move about the room, you will probably see some drawings which are worth reproducing. Ask the "artists" who have drawn them to go to the overhead projector and put their drawing on a blank transparency, along with the expression it illustrates. (Or it might be challenging to ask the class to guess what figure of speech has been illustrated when they look at the finished drawing.) The student may wish to extend the activity by illustrating phrases and expressions other than those used in the story.

ALL MEDIA

Since this is the last week of school, ask students to design their own media for Lesson 36 or for any of the preceding lessons which may have been stimulating to them audio-visually. Although ideas and scripts for films may be suggested, you should probably warn the class that there will not be enough time in the term for the actual production of any film ideas.

FOCUS ON SPELLING

PURPOSE OF THE LESSONS	To provide graphic suggestions for overcoming common spelling problems; specifically, (1) the use of mnemonics for remembering difficult spellings; (2) doubling the final consonant; (3) the final <u>e</u> ; (4) changing the final <u>y</u> to <u>i</u> .
ORDER OF MATERIALS	VOICES text, pp. 39–41 VOICES text, pp. 169–173 VOICES text, pp. 335–337 VOICES text, pp. 354–355 TRANSPARENCIES, Volume 2, Transparency Lesson FOS
RATIONALE	The transparency lessons may be used each time a FOCUS ON SPELLING lesson is taken up (after Lessons 4, 14, 27, and 29). Or they may be referred to when troubles develop. They may be used as a cumulative review near the end of the text. Use them as your class needs dictate.
PRESENTATION	Follow suggestions in the Teaching Guide for Transparency Lesson FOS. There are no worksheets for these transparencies.

Date Due

OCT 4	RETURN	DUE Educ NOV 3 4 '78	
		NOV 30	RETURN
		DUE EDUC NOV 3 '88	
NOV 25	RETURN	NOV 04	RETURN
EDUC AU 17 '76			
EDUC SE 27 '76	R		
SEP 24	RETURN		
EDUC JUN 28 '77			
EDUC JUL 12 '77	R		
EDUC JUL 25 '77	R		
EDUC AU 4 '77	R		
EDUC AU 16 '77	R		
Returned	AUG 19 '77		
	DUE Educ JUL 26 '78		
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DUE Educ	AUG 15 '78		
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